IFAR reports

and The Art Loss Register

Volume 15, Number 1
January 1994

Edgar Degas, At the Milliner's, *Pastel. Stolen in Paris.*

Angkor Deity Returned • Ownership Cases Settle

Thefts—Chicago Gallery and Ostia Necropolis

IFAR Staff in Review

IFARreports
incorporating *Stolen Art Alert*

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Staff in Review - 1993

The offices of IFAR were extremely busy during 1993, with a changing cast of visitors, interns, volunteers, and full- and part-time staff. We were most fortunate to again attract dedicated, highly-qualified and intelligent people to work with IFAR.

A smooth transition in the authentication service from the long directorship of Virgilia H. Pancoast to that of Nancy J. Little, its new head, occured early in the year. Ms. Little has taken on several fascinating authentications of old and modern masters, and her articles have elicited widespread praise from our readers.

Ms. Little continues to have the devoted and invaluable help of a superb researcher, Clara Bronson, who had assisted Mrs. Pancoast in the same capacity for several years. Late in the summer, IFAR was very lucky to be introduced to Beatrix Blavier, a member of the French bar with an advanced degree in art history who has become indispensible in some of our authentications. She travels frequently to France and has been especially occupied with research involving the French art world. Ms. Blavier recently wrote the article about a Léger gouache which she and Ms. Little researched for an IFAR client.

Ms. Pancoast continues as a consultant to the authentication service and will continue to handle some complex cases, most notably Picasso and Mary Cassatt, that had arrived on her desk the previous year, as well as to share her valuable experience with us. Ms. Pancoast also travels to lecture on authentication and forgery.

As in past years, IFAR has received visits from academic groups: summer college interns at the Metropolitan Museum of Art, classes from Manhattanville College and Fordham University, and museum professionals from abroad traveling under USIA auspices. Each group meets the executive director who introduces them to IFAR, Nancy Little, who discusses the authentication service, and Anna Kisluk, director of the Art Loss Register who explains her work and shows them the image database of stolen art listings.

IFAR also welcomed many visitors from law enforcement—from Interpol offices in Ottawa and Washington, D.C. and from the F.B.I.—many of whom saw the image database for the first time.

The Art Loss Register database has been Ms. Kisluk's primary responsibility for over three years. It is she who deals with theft reports from victims, insurance adjusters, and the police -- and also with software developments. Ms. Kisluk works closely with staff in the London office of the Art Loss Register, and in 1993 made several domestic trips with English colleagues to call on insurance companies on the east coast. Ms. Kisluk also visited the London office for a week in the spring, followed by a trip to Prague to meet with Dr. Jana Salkova, the newly appointed Minister of Culture for the Czech Republic, to continue earlier discussions regarding registrations of Czech losses. Since the opening of the borders, an emergency situation had been obvious. In August, Ms. Kisluk spoke about the Art Loss Register to the Cultural Property Committee of the American Bar Association meeting in New York.

Ms. Kisluk was assisted by Melinda Hartwig and Florence Swanstrom. While Ms. Kisluk was traveling, Sarah Jackson and Guita Abidari, colleagues from the London office, came to IFAR to observe our procedures, to help with registrations and to contact insurance companies in the United States who are not yet subscribing to the service.

The job of executive director is highly varied. Connie Lowenthal is the office's administrator, bookkeeper, and fundraiser, the editor of *IFARreports*, a board member of the Art Loss Register, and attends all meetings of IFAR's board of directors and executive committee. In 1993, she lectured for the Sotheby's works of art course, for Franklin Feldman's Art Law seminar at Columbia School of Law where the students also invited her to speak on "Developments in Art Replevin in New York," and for Jonny J. Frank's International Criminal Law class at the Fordham School of Law.

She continued to write an Art Crime Update for *The Wall Street Journal* and, with Florence Swanstrom's help, to represent IFAR to the media. Ms. Lowenthal was featured in long news stories on WOR-TV (Channel 9 in New York) and on the prize-winning "Chronicle" of ABC-TV's Boston affiliate. In December, she participated in a lively radio hour for NPR's "Talk of the Nation" on the question, "Who Owns Art?" with host Ray Suarez and Torkom Demirjian, proprietor of Ariadne Galleries.

In the spring of 1993, Jason Cohen, then a Rutgers junior majoring in art history interned with IFAR, helping out with diverse organizational and research projects. As his semester ended, Lisa Borodkin, our third Joseph Solomon intern from the Columbia School of Law arrived for the summer. With a master's degree in art history as well as her legal studies, Lisa researched and wrote articles for *IFARreports* on ownership disputes.

For several years, Elliot Kass has helped out both in the office and outside. Mr. Kass's keen interest in art law and in ancient art prompted him to attend several sessions of the Sevso and Guggenheim trials. His animated accounts to the IFAR staff made us regret being unable to attend to see for ourselves.

Erika Leviant brought her interest in art history and in the dislocation of art during World War II to IFAR. She traveled on her own to Budapest, was able to speak with many officials in Hungarian, and learned much about the wartime fate of art owned by Hungarians, especially Jewish citizens.

Fritzi Owens has worked with IFAR as a volunteer since 1986 and is a prized member of the family. Her keen photographer's eye and organized approach to all fact gathering has helped in many crucial projects. Most recently, she has combed through past publications and files to compile a definitive list of stolen art recovered with IFAR's assistance over the years.

As IFAR enters its twenty-fifth year, we are grateful to be able to benefit from the talent and dedication of people who add so much to our operation.

Constance Lowenthal

Two More Ownership Cases Settle Out of Court:

No Precedents Set in Greece or Guggenheim

The closing days of 1993 saw an out-of-court settlement of a legal dispute involving a country seeking the return of its cultural property. Last May, the government of Greece filed a complaint against New York gallery owner Michael Ward, claiming that a collection of 15th century B.C. Mycenaean gold jewelry and artifacts which he was offering for sale had been illegally excavated from Greek territory. The rare group of some 50 gold and stone items were priced at $1.5 million. (See *IFARreports*, October 1993).

According to a statement released by the Michael Ward Gallery, "a generous gift of the collection has been made to the Society for the Preservation of the Greek Heritage," a non-profit organization based in Washington D.C. which plans to exhibit it. The Society has no formal affiliation with the Greek government.

Greece's Ambassador to the United States, Loucas Tsilas, also expressed his country's satisfaction with the resolution of the case and, according to press reports, in achieving its goal of preventing the sale of the rare antiquities.

The donation was made "not only to avoid the substantial expenses of litigation, but also because of our high regard and respect for Greek culture," according to the statement. The gallery expressed "surprise" to have found itself the subject of a lawsuit "considering the care which we had taken in the acquisition of this material, including an inquiry of the Ministry of Culture, and the openness with which we brought the material to the attention of the public."

Neither an employee of the gallery nor a lawyer for the Greek government was able to say how or where the Michael Ward Gallery had acquired the collection. The gallery, however, did indeed contact the Greek Ministry of Culture in 1992 and received a written response indicating the Ministry "had no evidence of the origin of the objects," according to press reports.

Neal Johnston, an attorney representing Greece, explained there had been no evidence because at the time there had been no knowledge of the collection's existence. The Greek government now believes the objects were looted from a previously undiscovered tomb in southeastern Greece. The Greeks took legal action only after the Michael Ward Gallery had featured the antiquities last spring in an exhibit.

Chagall's Ménageries

A settlement was also reached in the second day of trial of Guggenheim v. Lubell in New York.

Mrs. Lubell, now widowed, and her husband had paid $17,000 for Marc Chagall's "Ménageries" in 1967. Realizing that the painting had been stolen from their collection, New York's Guggenheim Museum filed suit against Mrs. Lubell in 1987 for return of the painting, or payment of some $200,000, which is what the museum considers it is worth today (see *IFARreports*, May 1990, Feb. 1989).

While details of the compromise have not been made public, press reports indicate that Mrs. Lubell will be the acknowledged owner of the painting, but that she and the two dealers who handled the painting previously must share in paying the museum the Chagall's current estimated value.

The Lubells were never accused of not buying in good faith. The museum contended, however, that they should have checked the provenance more carefully before purchasing. Mrs. Lubell's lawyers countered that the museum had never reported the theft to the police and by doing almost nothing to find it for 20 years, forfeited their right to the painting.

Following the Guggenheim's suit against her, Mrs. Lubell sued the estate of Robert Elkon, the dealer from whom the Lubells bought the Chagall. In turn the Elkon estate sued gallery owner Gertrude Stein, who had also handled the painting.

As in the recent settlement of the "Lydian Hoard" case, in which the Metropolitan Museum of Art agreed to return to Turkey over 300 gold, silver, and bronze antiquities of questionable provenance, the out-of-court resolutions of Greece v. Michael Ward and Guggenheim v. Lubell set no legal precedents for future disputes about ownership of cultural property or works of art.

The very fact that these three suits were settled indicates that the legalities regarding the acquisition of works of art alleged to be stolen are sufficiently unclear so as to encourage litigants to settle, rather than risk an uncertain court decision.

Florence Swanstrom

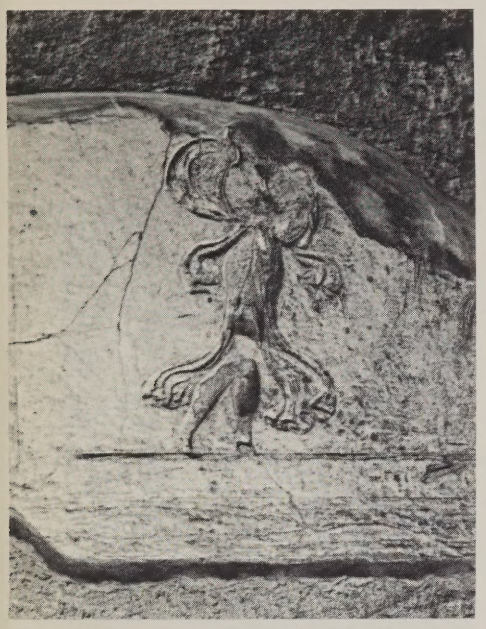
~In Memoriam ~

Louise A. Svendsen

1915-1994
Member of IFAR's
Board of Directors and
Advisory Council since 1985

A sparkling eye,
a keen mind, and
a practical spirit.

Theft at a Roman Necropolis



Dancing Female Figure, stolen from a Roman tomb in Ostia, Italy.

Italian authorities have reported the vandalization of an important Roman archaeological site, the so-called "Tombs of the Claudii" Necropolis of Via Laurentina in Ostia. The tombs date from the period of Emperor Augustus, who ruled Rome from 29 B.C. to 14 A.D.

Sometime between July 11-12, 1993, thieves removed a fragment of a decorative stucco relief depicting a dancing female figure, whose swirling garments are raised above the knees to reveal her legs. Now headless, the fragment is one of the relatively few antiquities which had been well-documented and published before its theft.

F.S

Female Deity Returned to Angkor From Paris

ICOM, the International Council on Museums, reports the return of a headless Khmer female statue stolen from the Dépôt de la Conservation d'Angkor and published recently as number D.C.A. 1429 in *Looting in Angkor; One Hundred Missing Objects*, page 37.

At a December 4 ceremony in Paris, J. M. Beurdeley, a Parisian dealer in oriental antiquities with a shop on the Boulevard St. Germain, turned over the Khmer sculpture to Prince Norodom Sihamoni, Cambodia's Ambassador to UNESCO and the son of King Norodom Sihanouk. Others at the ceremony included Jacques Perot, the director of the Musée de l'Armée who represented the president of ICOM, and Hubert Landais, former director of the Musées de France and head of ICOM's Professional Ethics Committee.

The color booklet appeared in 1993, with excellent illustrations and descriptions in French and English of the one hundred stolen objects declared missing after the thefts of February 9 and April 7, 1993. It was prepared in collaboration with the Ecole Française d'Extrême-Orient.

In addition to catalogue information on the 100 objects stolen from the site Dépôt, the booklet includes essays describing the looting of Angkor and of antiquities from other Cambodian temples and monuments over more than twenty years of war and civil strife in that region.

ICOM sees this first return as confirmation of the effectiveness of publication. ICOM is planning comparable publications about looting of cultural heritage in Latin America, Africa and eastern Europe.

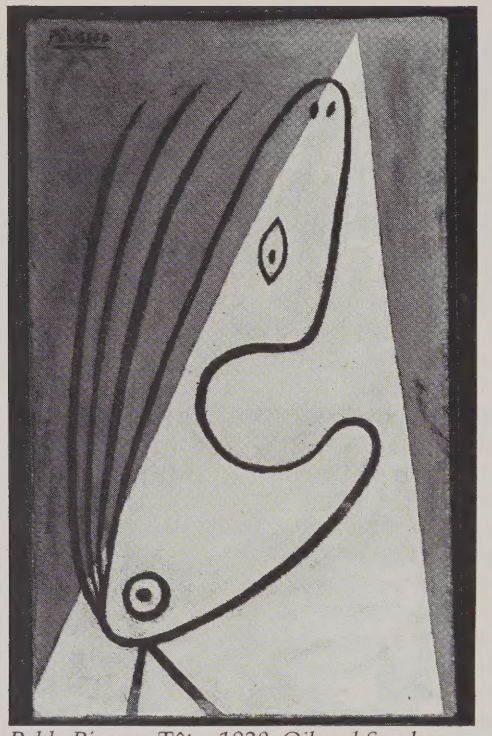
Constance Lowenthal

Body of a female deity. End of 12th-beginning of 13th century. From Ta Prohm temple (Angkor). Gray sandstone. 52 cm.

~ Erratum ~

In the December issue of *IFARreports* a mistake was made in the Léger article. In the caption for Fig. 1, the private collection should have been listed as Miami Beach, not New York.

Picasso Stolen in Chicago



Pablo Picasso, Tête, *1928, Oil and Sand on Canvas.*

Less than two months after the spectacular theft of Picassos and Braques in Stockholm, thieves struck the Richard Gray Gallery in Chicago on Monday, January 3, 1994, and made off with another Picasso. According to reports, they broke through a glass partition at the second floor gallery and grabbed *Tête*, a 1928 oil and sand painting of an abstract head. Another painting by the contemporary American artist Harold Gregor, *Early Fall, Heyworth*, was also stolen.

It appears the theft was of the "smash-and-grab" variety. After breaking the glass, the thieves quickly grabbed the Gregor which was at the front of the gallery and the Picasso, which was in the back. Within minutes, even as the silent alarm was ringing, they were gone. Police arrived to find only the evidence of the break-in, the broken glass littering the hall.

The Chicago Tribune quoted Paul Gray, son of the gallery owner and its director, as saying he was confident the Picasso would be recovered. The F.B.I. is investigating the theft since it is very possible the paintings will be taken across state lines thus breaking the federal law against interstate transportation of stolen property.

At a press conference held the day after the theft, an F.B.I spokeswoman announced that a $50,000 reward was being offered by the gallery's insurer for information leading to the recovery of the two paintings. Some experts believe the painting will turn out to be "too hot" for the thief or thieves to sell on the legitimate market.

Anna J. Kisluk

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

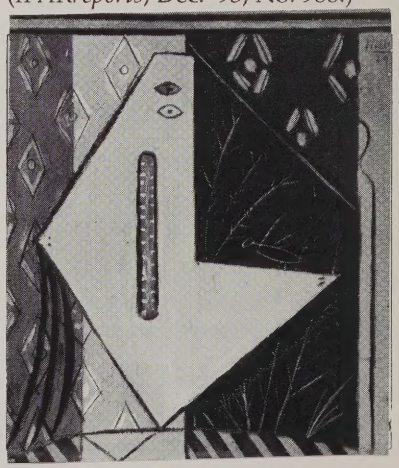
Italian, 16th century. *Visitation.* Oil on metal. 40.0 x 33.0 cm. *N88.504.1. Cislago, Saronno, Italy. Feb. 22, '88. (*IFARreports*, Oct. '88, No. 940.)

MONET, Claude, Attr. to. (French, 1840-1926). *Gand.* Oil on canvas. 92.0 x 64.0 cm. *N93.355.1. Los Angeles, CA. Aug. 11, '93. (*IFARreports*, Oct. '93, No. 806.)

MORRICE, James William. (Canadian, 1865-1924). *Algerian Landscape.* Oil. 12.7 x 17.8 cm. N93.386.2. Montreal, Canada. Jun. 12, '93. (*IFARreports*, Oct. '93, No. 797.)

MORRICE, James William. (Canadian, 1865-1924). *Swiss Landscape.* Oil. 12.7 x 17.8 cm. N93.386.1. Montreal, Canada. Jun. 12, '93. (*IFARreports*, Oct. '93, No. 798.)

PICASSO, Pablo. (Spanish, 1881-1973). *La demoiselle*, 1929. Oil. 54.0 x 45.5. cm. *N93.473.4. Stockholm, Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 966.)



La demoiselle, *a recovered Picasso*

PICASSO, Pablo. (Spanish, 1881-1973). *La femme à la collerette bleue*, 1941. Oil. 61.0 x 50.0 cm. *N93.473.1. Stockholm. Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 967.)

La femme à la collerette bleue, Recovered

PICASSO, Pablo. (Spanish, 1881-1973). *Le peintre*, 1930. Oil. 50.0 x 65.0 cm. *N93.473.3. Stockholm, Sweden. Nov. 8, '93. (*IFARreports*, Dec. '93, No. 969.)

Le peintre, Recovered

Stolen Art Alert

Corrado Giaquinto
(Italian, 1690-1765)

Stolen July 24, 1960 in Washington, D.C.

Summer and *Spring*, from a series depicting the four seasons, oil on canvas, 109.2 x 151.2 cm.

These two works were stolen from a private owner in 1960. A reward is being offered for information leading to their recovery. A third painting in the series, *Winter*, was recovered in 1993.

If you have information about these works, please contact the Art Loss Register at the International Foundation for Art Research, 46 East 70th Street, New York, NY 10021.
Tel (212) 879-1780 Fax (212) 734-4174

Information Sought

Discovered in Veliko Tarnovo, Bulgaria, May, 1993.

FONTANESI, Antonio. (Italian, 1818-1882). *Forest Landscape*, 1865. 54.0 x 47.0 cm. Signed l/r.

If you have any information on the owner of this work, please contact IFAR at (212) 879-1780.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1 GREGOR, Harold (b. 1929). *Early Fall, Heyworth*, 1990. Oil and acrylic on canvas. 21.3 x 69.4 cm. May have label on verso with inventory no. 008-90-004. Country landscape with trees in center and groups of trees flanking. *N94.7.2. Chicago. Jan. 3, '94. *Reward.*

2 WALT DISNEY STUDIOS. *Uncle Remus*, 1946. Watercolor. 19.4 x 15.6 cm. Inscribed: Walt Disney's UNCLE REMUS. Created for "Uncle Remus" published by Golden Books in 1946. The characters are from the Disney movie "Song of the South." *N93.502.1. New York, NY. Oct. 24, '93.

1

Austrian, 18th Century

3 *Emperor Joseph II*, 1770. Oil on canvas. 22.0 x 16.0 cm. Pendant to N94.18.1. *N94.18.2. Rohrau, Austria. Jul. 17, '93.

4 *Empress Maria Theresa*, 1770. Oil on canvas. 22.0 x 16.0 cm. Pendant to N94.18.2. *N94.18.1. Rohrau, Austria. Jul. 17, '93.

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Austrian, 19th Century

5 KLIMT, Ernst (1864-92). *Portrait of a Child.* Watercolor on paper. 30.0 x 20.0 cm. In an ornate gilt frame with a foliate carved design. *N94.16.1. Bad Aussee, Austria. Jul. 14, '93.

6 SCHEINBERGER, Emmar. *The Organist Heinrich Liberti.* Oil on canvas. 100.0 x 70.0 cm. Copy after Sir Anthony van Dyck. *N94.15.1. Vienna, Austria. Jul. 5, '93.

Dutch, 19th Century

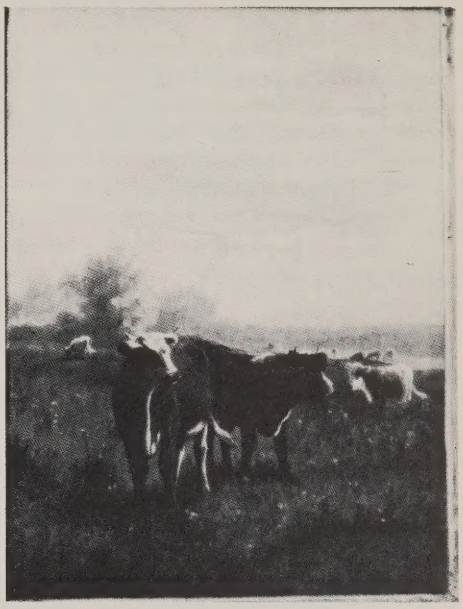
7 HILVERDINK, Eduard Alexander (1846-91). *View of the Keizersgracht.* Oil on panel. 35.0 x 27.0 cm. Cityscape of a street in Amsterdam. *N94.20.1. Amsterdam, The Netherlands. Sep. 16, '93.

8 HULK, Willem Frederik (1852-80). *Cows in a Meadow.* Oil on canvas. 20.0 x 15.0 cm. Signed l/l. *N94.21.1. Ede, The Netherlands. Oct. 7, '93.

English, 19th Century

9 LESLIE, Charles R. (1794-1859). *The Embarrassed Physician.* Oil on canvas. 102.5 x 85.0 cm. Figures in Regency dress. A woman in a low cut evening gown, seated, is being examined by a male physician. They are watched by other figures. L93.4001.1. Lytham St. Annes, England. Sep. 22, '93.

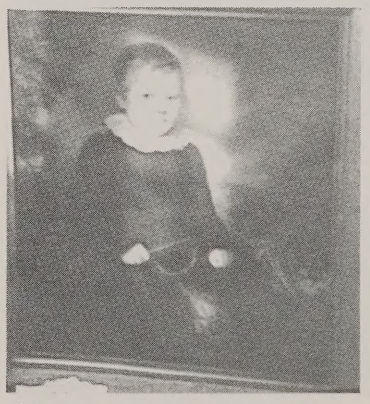
10 TOWERS, Samuel (1863-1943). *Harvington.* Watercolor. 60.0 x 52.5 cm. Man leading a horse on dusty village road. Sign post on left, with partial view of tree with leaves. Part of half-timbered cottage and church spire in background behind other cottage buildings. L93.4001.2. Lytham St. Annes, England. Sep. 22, '93.



8

European, 19th Century

11 *Portrait of a Young Boy Holding a Whip.* Oil. 44.0 x 48.0 in. *L93.2961.1. York, England. Oct. 9, '93.



11

French, 19th Century

12 *St. Andrew.* Oil on canvas. 250.0 x 200.0 cm. Slightly damaged by four cigarette burns near the figure's right shoulder. *N94.5.1. Aiguebelette-le-Lac, France. Jan. 25, '93. Interpol Number : E-100/6-1993

Italian, 19th Century

13 MANCINI, Francesco (1830-1905). *Paludi Pontine*, 1869. Oil on canvas. 95.0 x 151.0 cm. Signed and dated l/r: F. Mancini 69. *N94.1.1. Miami, FL. Jun. 20, '93.

14 *Francescarlo Lucifero.* Oil on canvas. 150.0 x 98.0 cm. Recorded under inventory no. 1900070923. Oval. Perhaps part of a series of family portraits. Within a gilt frame surmounted by a bow; dimensions include frame. *N94.13.2. Milazzo, Italy. Apr. 10, '93.

15 *Francesco Lucifero.* Oil on canvas. 150.0 x 98.0 cm. Recorded under inventory No. 1900070922. Oval. Perhaps part of a series of family portraits. Within a gilt oval frame surmounted by a bow; dimensions include frame. *N94.13.1. Milazzo, Italy. Apr. 10, '93.

12

16 *Paolo Lucifero.* Oil on canvas. 150.0 x 98.0 cm. Recorded under inventory no. 1900070931. Oval. Perhaps part of a series of family portraits. Within a gilded frame surmounted by a bow; dimensions include frame. *N94.13.3. Milazzo, Italy. Apr. 10, '93.

Italian, 20th Century

17 *Noble Ancestress of Baron Lucifero.* Oil on canvas. 150.0 x 98.0 cm. Recorded under inventory no. 1900070915. Oval. Perhaps part of a series of family portraits. Within a gilt frame surmounted by a bow; dimensions include frame. *N94.13.4. Milazzo, Italy. Apr. 10, '93.

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18

Spanish, 20th Century

18 PICASSO, Pablo (1881-1973). *Tête*, 1928. Oil and sand on canvas. 53.7 x 32.1 cm. Signed u/l: Picasso. May have inventory no. 001-92-023 on back. Abstract of a head. Reference: Zervos, Vol VII, no. 121. *N94.7.1. Chicago, IL. Jan. 3, '94. *Reward.*

Prints, Drawings

French, 20th Century

19 DUBUFFET, Jean (1901-85). *Landscape with a Figure*, 1980. Crayon and felt tip on paper. 31.0 x 23.0 cm. *N93.503.1. Milan, Italy. Oct. 18, '93.

Sculpture

Austrian, 18th Century

20 *St. George*. Gilded and polychromed wood. Ht. 45.0 cm. *N94.17.1. Rechberg, Austria. Jun. 6, '93.

Flemish, 17th Century

21 *Virgin and Child*. Polychromed and silvered wood. Ht. 30.0 cm. Standing figure of the Virgin Mary wearing a silvered crown, holding a sceptre with a fleur-de-lys finial in her right hand and the Infant Jesus Christ, wearing an elaborate silvered crown, on her left arm. Losses to the paint. *N94.19.1. Hoeselt, Belgium. Aug. 3, '93.

20

21

19

Decorative Arts

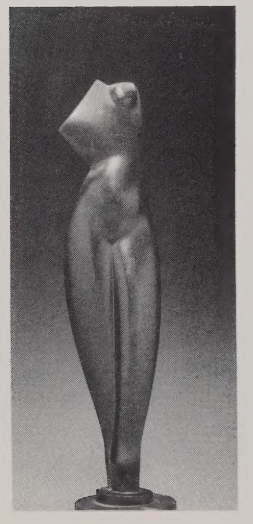
Italian, 20th Century

22 BRUNI, Bruno (b. 1935). *Zopf der Aphrodite*, 1992. Bronze. 60.0 x 10.8 x 10.8 cm. Edition no.: 415/1000. Signature stamped on left foot. *N94.10.1. New York, NY. Dec. 23, '93.

Russian, 20th Century

23 ARCHIPENKO, Alexander (1887-1964). *Torse*. Bronze. Ht. 38.0 cm. With a dark brown patina. *N93.506.1. Palm Beach, FL. Nov. 24, '93.

22



23

Clocks, Timepieces, Watches

German, 20th Century

24 Tall-case clock, 1900. Oak. Ht. 255.0 cm. *N93.510.1. Utica, NY. May 22, '92.

Swiss, 19th Century

25 Neuchâtel Clock. Wood, gilt and porcelain. 26.0 x 14.0 in. *L93.2961.2. York, England. Oct. 9, '93.

Furniture, Accessories

Italian, 18th Century

26 Altar panel. Multi-colored marble intarsia. Rectangular panel with a central oval reserve with a cross, surrounded by a molded double border of scrolls, arcs and curves. *N94.24.1. Monteforte S. Giorgio, Italy. Sep. 13, '93.

Italian, Century Unknown

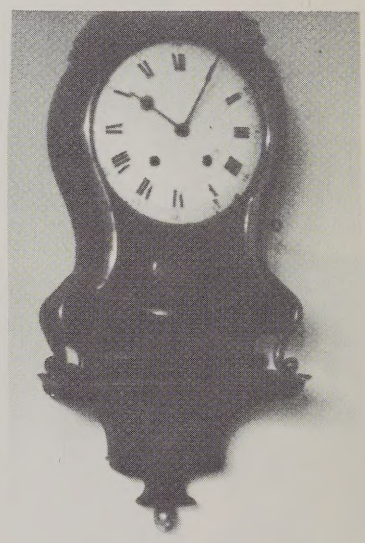
27 Eight colonnettes. Marble. From the presbytery balustrade (area surrounding the altar), possibly the communion rail. N94.23.1. Mazara del Vallo, Italy. Sep. 13, '93.

Liturgical Objects

Italian, 17th Century

28 Holy water basin. Marble. The circular bowl with molded edge above a baluster shaped standard, on a tripartite base. *N94.14.1. Sforzatica, Italy. Aug. 4, '93.

24



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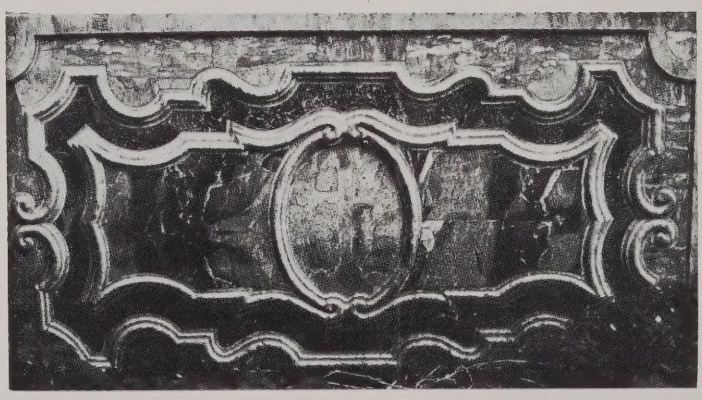


26

Antiquities

Silver

American, 19th Century

29 TIFFANY AND COMPANY.Tea set, 1860. Silver. Engraved with the Rosedale family crest of a helmet in profile with three plumes, the visor closed within a reserve flanked by C-scrolls. The set comprising a teapot, a hot water kettle in a stand, a creamer, covered sugar bowl and a waste bowl. In the rococo revival style. *N94.12.1. New York, NY. Sep. 21, '93.

Tapestries, Textiles

American, 20th Century

30 *Huntsman*, 1914. Wool and silk. 300.0 x 240.0 cm. Signed with the initials "HL." *N93.519.1. Kendal at Hanover, NH. Dec. 4, '93.

29

30

Sculpture

Egyptian, 23rd Century, BC

31 Male figure, 2200 B.C. Limestone. Ht. 20.6 cm. Inscribed with inventory: 202. VI Dynasty. Statuette. On a rectangular base measuring 8.3 x 4 cm. Remnants of color on chest. *N94.4.1. Giza, Egypt. Jan. 11, '93. Interpol Number : E-38/3-1993

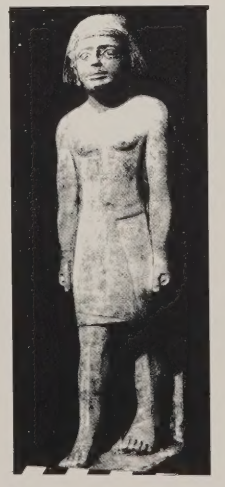
Roman, 1st Century

32 *Dancing Girl*. Stucco. 42.0 x 28.0 cm. Stolen from the so-called Tombs of the Claudii, the Necropolis of Via Laurentina, Ostia. Fragment of a stucco relief depicting a dancing girl wearing gauzy garments which reveal her legs. *N94.22.1. Ostia, Italy. July 2, '93.

Roman, Century Unknown

33 *Figure of a woman*. Marble. Ht. 131.0 cm. *N94.2.1. Ephesus, Turkey. May 3, '93. Interpol Number : E-118/7-1993

34 Garland mask. Marble. 64.0 x 28.0 x 60.0 cm. Rectangular form with two of the sides carved with masks flanked by garlands; the first with the mask of a satyr with pointed ears, some damage to lower portion of face and eyebrows; the other sides with the face of a woman with a good deal of damage. *N93.520.1. Eskihisar, Turkey. Sep. 10, '92.



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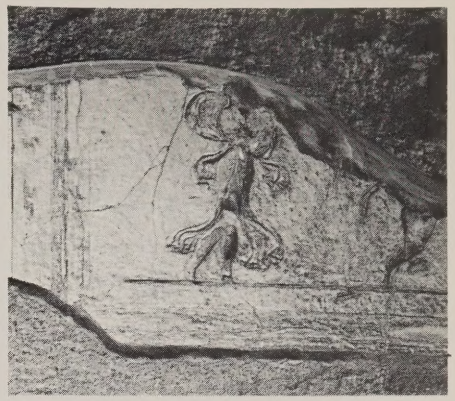

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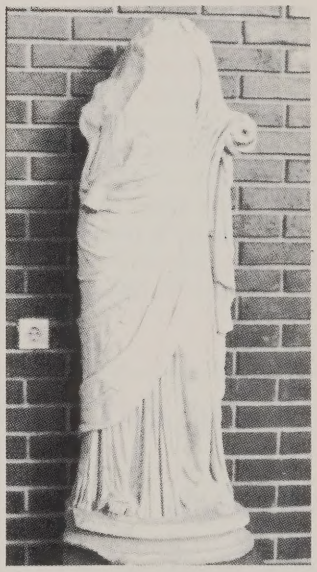


33

34

Miscellaneous

Musical Instruments

Flemish, 17th Century

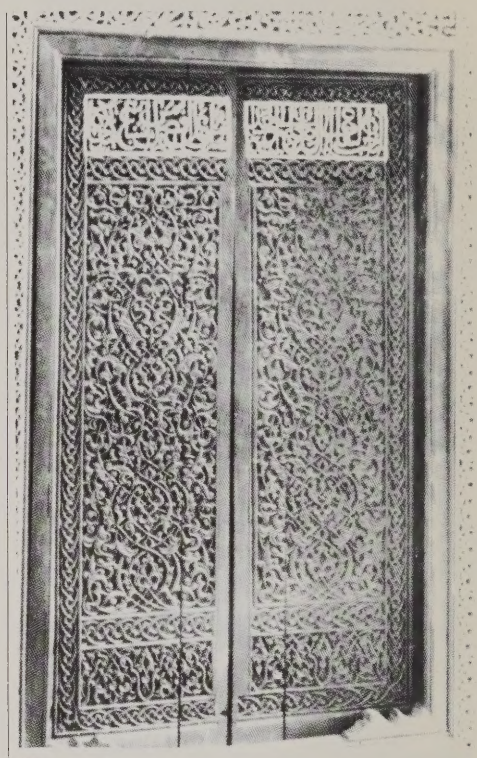
35 BORLON, Peeter.Violin, 1692. Wood. 54.3 x 18.3 x 3.1 cm. Bears the museum number "2777" inscribed in white ink below the button. Bears a label inscribed: "Peeter Borlon Tot Antwerpen. 1692." (Date may be 1652). The neck is in a straight line with the belly and the pegbox in one piece with the neck. The scroll counts 2 1/4 windings. The string holder was made together with the fingerboard in flamed maple. It is held by a small plate in white metal and wire. The belly is made of two pieces of spruce with an irregular nerve structure at the sides (more widely spaced). The back and sides are also flamed maple with the back made of two pieces. There is a wood worm hole of 8 cm. at the lower right side. It has probably been revarnished with a light yellow-brown varnish. N94.6.1. Brussels, Belgium. Oct. 30, '93.

Islamic Art

Objects of Art

Turkish, 14th Century

36 Door, 1322 A.D. Wood. 151.0 x 96.0 cm. Double wood door from a *minbar* (pulpit) carved and decorated with foliate arabesques and interlacing designs, within a guilloche border, a pierced, carved panel of Arabic script at the top of each panel of the doors (probably *suras* from the Qu'ran). Originally set within a similarly carved and decorated door frame. *N94.3.1. Birgi, Turkey. May 15, '93. Interpol Number : E-117/7-1993



36

Missing Art Alert

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

German, 19th Century

1 LUNGKWITZ, Hermann (1813-90). *Bank of the Elbe by Aussig*, 1843. Oil on canvas. 60.0 x 87.5 cm. Signed and dated l/r: Lungkwitz 1843. Landscape with a river in the center, a large boulder in the middle of the river in foreground, a group of beech trees at left with two figures seated beneath them, a small boat on the river at right with a figure, mountains in the background. *N94.9.1. Berlin, Germany. Dec. 1, '75.

Prints, Drawings

French, 18th Century

2 SAINT-AUBIN, Augustin de (1736-1807). Design for a medal, 1782. Pen, brown ink and wash on paper. Diam. 17.0 cm. Signed in monogram: A.S. inv. Inscribed: SOLEMNIA DELPHINI NATALITIA/REGE ET REGINA/ URBEM INVISENTIBUS/ MDCCLXXXII and BAL MASQUE/BANQUET/ROYAL. Circular. To commemorate the birth of the Dauphin. *N94.11.1. New York, NY. Jan. 7 '94.

2

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